

LOS ANGELES MASTER CHORALE & Sinfonia Orchestra



Paul Salamunovich, Conductor
Maryanne Ivanoff, Accompanist

John Anson Ford Amphitheatre
Saturday, August 5, 1995 8:00 P.M.

FROM CHANT TO BROADWAY

Ave Maria	Gregorian Chant - Mode I
Ave Maria	Tomás Luis de Victoria (1548-1611)
Ecce mormorar l'onde	Claudio Monteverdi (1567-1643)
Music Spread Thy Voice Around	George Frederic Handel (1685-1759)
Os justi	Anton Bruckner (1824-1896)
See the Chariot at Hand	Ralph Vaughan Williams (1872-1958)
Alleluia	Randall Thompson (1899-1984)
Te Deum in C	Franz Joseph Haydn (1732-1809)

INTERMISSION

Candombe	Elifio E. Rosáenz (b. 1916)
Charm Me Asleep	Henry Leslie (1822-1896)
Shenandoah arr. James Erb (b. 1927)	American Folk Song
Three Folk Songs arr. Leroy Southers (b. 1941)	
	Green Briar Shore (Canadian)
	Our Old Cat (English)
	Jenny Jenkins (American)

Danny Boy
arr. Roger Wagner (1914-1992)

Londonderry Air (Irish)

Over the Rainbow
arr. Hawley Ades (b. 1908)

Harold Arlen (1905-1986)

When You Wish Upon A Star
arr. Roy Ringwald (b. 1910)

Leigh Harline (1907-1969)

Under the Sea
arr. Kirby Shaw (b. 1941)

Alan Menken

Excerpts from *Showboat*
arr. Hawley Ades

Jerome Kern (1885-1945)

Why Do I Love You?
Make Believe
You Are Love
Ol' Man River

The Los Angeles Master Chorale Association sponsors the Los Angeles Master Chorale and Sinfonia. It does this through the generosity of its volunteer Board of Directors and all those who contribute to the Master Chorale and the Unified Fund of The Music Center of Los Angeles County. The activities of the Master Chorale are made possible, in part, through the sponsorship of the Los Angeles County Board of Supervisors and the Los Angeles County Music and Performing Arts Commission, and through grants from the California Arts Council, the National Endowment for the Arts (a Federal agency that supports the visual, literary and performing arts to all Americans) and the City of Los Angeles, Cultural Affairs Department. The Los Angeles Master Chorale Associates, a volunteer organization, provides support to the Master Chorale's activities.

Special thanks to the Los Angeles County Board of Supervisors for their continuing support of
"Summer Nights at the Ford."
The Los Angeles Master Chorale gratefully acknowledges Frank McKown for lighting this evening's performance.

Los Angeles Master Chorale

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Soprano

Saundra Hall Hill
Lesley Leighton
Virenia Lind
Marti Pia
Sarona Sowa
Duanna Ulyate

Alto

Natalie Beck
Leanna Brand
Amy Fogerson
Eileen Holt
Nancy OBrien
Nancy Sulahian

Tenor

Scott Blois
Mark Burroughs
Tim Hewitt
Michael Horton
John Klacka
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Bass

Jim Drollinger
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This coupon can be redeemed for one FREE ticket along with one purchased ticket to any concert during the 1995/96 season of the Los Angeles Master Chorale at the Dorothy Chandler Pavilion of The Music Center. See listing of concerts in this program book.

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JAF

PROGRAM NOTES

by Richard H. Trame, S.J., Ph.D.

The program opens with the lovely and most delicate of all Renaissance settings of the *Ave Maria* by the Spanish priest-composer Tomás Luis de Victoria (1548-1611). Victoria's composition uses the melodic structure of the beautiful Gregorian chant that immediately precedes it.

The masterful, versatile and inventive Claudio Monteverdi certainly ranks among the world's foremost composers. *Ecce mormorar l'onde* sets a poem of Italian poet Torquato Tasso. It appeared in his *Second Book of Madrigals*, which was published in 1590, and exhibits the strong influence of the prince of Italian madrigalists, Luca Marenzio. This madrigal is set for five voices and conveys in its courtly pastoral style the mirror image of dawn reflected on the sea.

George Frederic Handel's (1685-1759) chorus *Music Spread Thy Voice Around* appears in the third act of his oratorio *Solomon* as part of the king's entertainment for the Queen of Sheba. After 1749, Handel, as was his practice, modified the chorus's constituent elements providing a solo part for King Solomon to introduce it. However, for performance outside the oratorio, the first version with its sixteen measure introduction and five-part chorus provides a better option.

Well before the publication of Pope Pius X's *Motu proprio* of 1903 outlines the musical principles desired in the composition of liturgical music, the 19th century German Cecelians strongly recommended a return to the ideals and purity of Renaissance polyphony, exemplified especially by Palestrina. Influenced by this group, Bruckner (1824-1896) composed 10 motets in conformity with these ideals. The gradual *Os justi* (Psalm 37:30-31) was first sung at his beloved Augustinian Abbey of St. Florian on the feast of St. Augustine, August 28, 1879.

Ralph Vaughan Williams (1872-1958) composed his *See the Chariot at Hand*, a wedding poem of Ben Jonson, for his opera *Sir John in Love*. He subsequently excerpted the chorus from the opera and incorporated it into his cantata *Windsor Forest*. The poem's fulsome imagery, so adroitly and exquisitely set by Vaughan Williams, describes the beauty of the bride riding by in her wedding carriage for all to admire.

Randall Thompson (1899-1984) composed *Alleluia* at the request of Serge Koussevitsky, famed music director of the Boston Symphony Orchestra. It premiered at the opening exercises of the now-famed Berkshire Music Center on July 8, 1940 by the Center's newly formed student body choir under the direction of G. Wallace Woodworth.

In 1799, Haydn (1732-1809) composed his majestic *Te Deum in C* for the Empress Maria Theresa, wife of Emperor Francis I, an admirer of his. His jealous patron, Prince Esterhazy, did kindly not receive the news that Haydn had composed a large-scale *Te Deum* for the Empress, though it would appear that Lord Nelson and Lady Hamilton were the first to hear the work on a visit to Eisenstadt (home of the Esterhazys) sometime in September, 1800. The *Te Deum* is conceived on a large scale and to be executed by large forces. It is a grandiose work, one of Haydn's sublimest creations. As in several of his choral works, the themes are those of the Gregorian chant, which Haydn revered throughout his life. As the British musicologist H.C. Robbins Landon observes "Haydn's setting of the great *Te Deum* is one of the crowning efforts of his old age."

Having also completed his music degree at the National School of Music, Elifio Rosáenz (b. 1916) moved to the Argentinian city of Mendoza in 1942. He eventually joined the music faculty at the University of Cuyo where he composed many choral works for his student choirs. *Candombe*, for mixed chorus, is a vocalized rhythmic dance developed by descendants of former African slaves that came to the Rio de la Plata region of Argentina from Brazil in the early 19th century.

Henry David Leslie was most noted for his Leslie Choir, an English a cappella group he conducted for many years which, in 1878, won first place in an international choral competition in Paris. His setting of Robert Herrick's poem *Charm Me Asleep* illustrates Leslie's restrained Victorian style.

Shenandoah, the most famous of American sea shanties, boasts for its beloved melody several texts, the origins of which are obscure. Shanties served to coordinate the work of sailors as they got the great windjammers under way, weighing anchor, or hoisting and trimming the sails. "Shenandoah" may have been a name derived by the sailors from that of an Indian princess. Its beautiful melody has attracted innumerable arrangements, of which that of composer James Erb (b. 1927) has enjoyed artistic and lasting success.

A long-time resident of Southern California, Leroy Southers arranged his *Three Folk Songs* (Canadian, British and American) to "provide mixed choruses with a small set of contrasting songs representative of three different English-speaking cultures." Commissioned in 1967 for the Kenosha, Wisconsin School System's Contemporary Music Project, they were first performed by the Tremper High School A Cappella Choir. Rhythmic and virtuosic versatility characterizes these whimsical settings.

The first known printing of the Londonderry Air

appeared in 1855 in the *Peters Collection of the Ancient Music of Ireland*. Collected by Miss J. Rose of County Londonderry, it initially had no name, but received many settings to different texts. The best known of these is *Danny Boy*, as written in 1913 by Fred Weathely and, in turn, the song has seen innumerable arrangements, not the least of which is the exquisite setting by Roger Wagner. Of the songs that he arranged himself, *Danny Boy* was the late conductor's favorite.

Fr. Richard Trame was the archivist at Loyola Marymount University in Los Angeles from 1960 until his recent retirement. An expert on choral music, he has been the program annotator for the Los Angeles Master Chorale since 1979.

"From Stage to Screen"

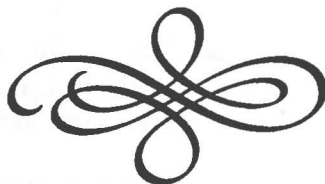
by Alan Chapman

It was in the mid-19th century that a theatre district of international importance began to grow around the midtown Manhattan stretch of a street called Broadway. In the 1890s, its brilliant lights earned it the name "The Great White Way." (A French visitor described it in 1903 as a "bouquet of luminous advertising." An observer in 1910 called it "an immense blaze of legends and pictures, most of them in motion . . . the finest free show on Earth") Luminous also were the talents who literally created American musical theatre there.

When talking pictures arrived in 1927, a new genre, the movie musical, was born and characters (both live and animated) sang songs written specifically for the screen. This program includes songs originally performed by a young girl from Kansas, a cricket, and an amiable assortment of seafood.

The outstanding commercial and artistic success of the 1927-1928 season was *Show Boat*, with music by Jerome Kern and lyrics by Oscar Hammerstein II. Edna Ferber, author of the original novel, thought it unsuitable for musical adaptation and reluctantly gave her consent.

Alan Chapman, music professor at Occidental College is also widely known as a pre-concert lecturer, composer/lyricist, performer, and radio host.



PAUL SALAMUNOVICH

PAUL SALAMUNOVICH was appointed Music Director of the Los Angeles Master Chorale in 1991 and is only the third maestro to lead the chorus since its inception. His association with the Master Chorale dates from its founding. A Los Angeles native, he became a charter member of the Los Angeles Concert Youth Chorus in 1946, which evolved into the Roger Wagner Chorale in 1949. When the Los Angeles Master Chorale was established in 1964, Salamunovich was appointed the Assistant Conductor, serving in that capacity until 1977. He appeared as a guest conductor with the Master Chorale in 1975 and 1986.

An esteemed music educator, Salamunovich was on the faculty of Loyola Marymount University for 27 years. He holds honorary doctorates from the University of St. Thomas in Minnesota and from Loyola Marymount University in Los Angeles. He was the first recipient of the Lifetime Achievement Award presented by MidAmerica Productions at Carnegie Hall. He was the 1994 Honoree of the Hollywood Bowl Patroness Committee. In May of 1995 he was honored with a Distinguished Artist Award by Club 100 of The Music Center along with such other notables as Plácido Domingo, Judith Jamison, Garry Marshall and Wendy Wasserstein.

Throughout his career Salamunovich has conducted choruses, workshops and seminars throughout North America, the Caribbean, Europe and Australia. He has prepared choirs for such notable conductors as Stravinsky, Wallenstein, van Beinum, Ormandy, Solti, Mehta, Shaw, Salonen, Rattle and Norrington. He has conducted choral segments on numerous motion picture soundtracks for such studios as Columbia, Paramount, 20th Century Fox, Universal and Warner Bros. Recent film credits include *Intersection*, *Outbreak*, *First Knight* and *Waterworld*.

In addition to his work with the Master Chorale, Salamunovich continues to serve as Director of Music at St. Charles Borromeo Church in North Hollywood, a position he has held since 1949. Over the years, they have sung at many of the major liturgical celebrations for the Archdiocese of Los Angeles. The St. Charles Choir has been privileged to sing for Pope John Paul II on three occasions, the most recent being in 1988 when they performed the Vaughan Williams *Mass in G Minor* at the Vatican on the Solemnity of Saints Peter and Paul at an investiture ceremony of new cardinals and archbishops from throughout the world.

Salamunovich resides in North Hollywood with his wife, Dorothy, and has four sons and six grandchildren.

THE AWARD WINNING LOS ANGELES MASTER CHORALE

The LOS ANGELES MASTER CHORALE, the nation's premier professional chorus, under the direction of Paul Salamunovich, is embarking upon its 32nd season. The 120-voice Chorale has been described as "a major cultural asset to the City of Los Angeles," by Martin Bernheimer, music critic for the *Los Angeles Times*. The Chorale and Maestro Salamunovich were recently awarded the top prize for "adventuresome programming of contemporary music" in the professional chorus category from the American Society of Composers, Authors and Publishers (ASCAP) and Chorus America. As an independent and flexible ensemble, it is the largest choral organization of its kind in the United States.

Founded in 1964 by the late Roger Wagner, the Chorale first performed in the Dorothy Chandler Pavilion where it continues to present an annual concert series with the Sinfonia Orchestra. As the resident chorus of The Music Center of Los Angeles County, the Chorale serves as the chorus for the Los Angeles Philharmonic and, for one production each season, the Music Center Opera. The Chorale has appeared with many of the world's leading orchestras while touring the United States and the Soviet Union.

During the 1995-1996 season, the Chorale will present seven concerts, including the American Boychoir as a guest choir, as well as two *Messiah Sing-Alongs*. Highlights include soprano Leona Mitchell in Verdi's *Requiem*, a program of music by Jewish composers, and Handel's *Messiah*. The season emphasizes the best of classical and American music integrated with musical styles from cultures around the world.

The Chorale's extensive education and outreach programs serve more than 23,000 students throughout Southern California with in-school touring and California's largest annual High School Choir Festival, a free concert for the community at The Music Center.

The Los Angeles Master Chorale wishes to acknowledge and thank the following donors who have contributed generously in support of the Chorale. This list reflects gifts made from July 1, 1994, through June 30, 1995

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Paul Salamunovich • Music Director

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Sunday, October 22, 1995
7:30 p.m.

Paul Salamunovich, Conductor
Opera magnificence featuring your favorites: Wagner *Tannhauser*, Puccini *Madama Butterfly*, Verdi *La Traviata*, Bizet *Carmen* and others.

The American BOYCHOIR

Sunday, November 5, 1995
7:30 p.m.

James Litton, Conductor
This group of 26 young men will perform a versatile program by Mendelssohn, Orlando di Lasso, Dvorak, folk songs and spirituals.

Home FOR THE Holidays

Sunday, December 17, 1995
7:30 p.m.

Paul Salamunovich, Conductor
Featuring Respighi's beautiful *Laud to the Nativity*, traditional carols and many other holiday classics.

JEWISH Treasures

Sunday, February 4, 1996
7:30 p.m.

Paul Salamunovich, Conductor
A tribute to the inestimable contribution of great Jewish composers including works by Ernest Bloch, Leonard Bernstein, Erich Korngold.

Handel
Messiah

Sunday, March 10, 1996
7:30 p.m.

Dennis Keene, Guest Conductor
This magnificent work, which has withstood the test of time, was performed by Handel himself at this time of year.

Mystic Chant

Sunday, April 28, 1996
7:30 p.m.

Paul Salamunovich, Conductor
Profound mysticism combined with contemporary beauty create a stunning program of ageless and modern-day masterpieces including Morten Lauridsen's *Les Chansons des Roses*.

VERDI
Requiem

Saturday, May 11, 1996
2:00 p.m.

Paul Salamunovich, Conductor
The season finale — Verdi's dramatic, powerful, massive *Requiem* with soprano Leona Mitchell.

ANNUAL
MESSIAH SING-ALONG

Sunday, December 10, 1995
7:30 p.m.

Paul Salamunovich, Conductor
A Los Angeles tradition. Bring your score and be the chorus for this great work, with soloists from the Chorale and Sinfonia Orchestra.



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